



## SYLLABUS

### EUROPEAN CINEMA

#### 1. Introduction

This course explores European cinema through its most representative films, from its inception at the end of the 19th century, until its latest changes at the beginning of the 21st century. The course focuses on the historical and social conditions that shaped European cinema, as much as it focuses on those people that were of paramount importance for its evolution.

#### 2. Objective

The main aim of this course is for students to analyze and understand European national cinemas within their own cultural and historical contexts, as well as how directors such as Eisenstein, Bergman, Fellini, Lang, Buñuel and Godard, among many others, have left their mark on world cinema.

#### 3. Syllabus

##### 1. Origin

1.1. From Photography to the Cinematographe.

1.2. From the Lumiere Brothers to Melies.

##### 2. The 1920's

2.1. Germany and Expressionism

2.2. Russia, Revolution and Formalism

2.3. Sound: Revolution or Crisis?

2.4. Film and Propaganda

2.5. England and USA: Protectionism





3. Migration
4. Post World War II
5. Nouvelle Vague (France)
6. Free Cinema (Germany)
7. Neo-realism (Italy)
8. Bergman: Survival and Individualism
9. Bertolucci: *The Last Emperor*
10. Ken Loach: *Raining Stones*
11. Jean-Pierre Jeunet: *Amelie*
12. Tom Tykwer: *Run Lola Run*
13. Dogme 95: Lars Von Trier
14. Pedro Almodovar: *Todo Sobre Mi Madre*

#### 4. Bibliography

- Bordwell, David. *The Cinema of Eisenstein*. Routledge, 2005.
- Finney, Angus. *The State of European Cinema: A New Dose of Reality*. Cassell, London 1996.
- Forbes, Jill and Sarah Street. *European Cinema: An Introduction*. Palgrave, New York, 2000.
- Giesen, Rolf. *Nazi propaganda films : a history and filmography*. McFarland, Jefferson, 2008.
- Jeancolas, Jean-Pierre. *Historia del Cine Francés*. Acento Editorial, Madrid, 1997.
- Moldes, Diego. *Cine Europeo: Las Grandes Películas*. Ediciones JC, Madrid, 2008.



- Nowell-Smith Geoffrey. The Oxford History of World Cinema. Oxford University Press, Oxford, 1997.
- Rodriguez, Hilario. Lars Von Trier: El Cine Sin Dogmas. Ediciones JC, Madrid, 2003.
- Schifano Laurence. Cine Italiano 1945-1995: Crisis y Creación. Acento Editorial, Madrid, 1997.
- Torres, Augusto. El Cine Italiano en 100 Películas. Paidós, Barcelona, 1997.

## 5. System of evaluation

Attendance and Participation: 20%

Midterm Essay: 20%

Midterm Exam: 20%

Final Presentation: 20%

Final Exam: 20%

5.1 Attendance and Participation (20%) - Showing interest during the lectures - Appropriate commentaries and questions during the lectures - Taking part in class activities

5.2 Written and Oral assignments (40%) 5.2.1 Midterm Essay: A five- to six-page essay on a topic suggested by the lecturer. The essay has to be written in MLA format. (20%) 5.2.2 Oral Presentation: A 15 to 20-minute presentation on a topic suggested by the lecturer. After the presentation students will have to give to the lecturer a document with the bibliography used for the presentation. (20%)

5.2.3 Exams (40%) 5.2.3.1 Midterm exam: The exam is composed of 15 questions, of which students have to choose and answer only 10, with answers two to five lines long. (20%)

5.2.3.2. Final exam: The exam is composed of 15 questions of which students have to choose and answer only 10, with answers two to five lines long. (20%)

Assignment policies: All papers and projects, including any homework, are due at the beginning of class on the due date listed or assigned. Any assignment not turned in at that time is considered late. Paper should generally be 5-8 pages long, including title, 3/4-line abstract, figures and bibliography.



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**Attendance Policy:** Attendance is obligatory. More than four hours of unexcused absence from class will endanger an officially certified completion of the course (grading + certificate). Absence due to illness is excused if the student produces proper documentation promptly. It is expected that students arrive to class on time and that they return directly to class after any given class break. Tardiness is figured into the absence policy.

**Class Protocol:** Students are required to be involved in class activities. They are expected to show their preparation by participating in discussions, by asking relevant questions, being critical and analytical with the contents presented in class as well as by sharing their ideas and opinions. In class the student is required to maintain a polite demeanor always and under every circumstance. Students are asked not to eat in class and to put their cell phones on silence. With the exception being for class presentations, laptops are not to be used in class.



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